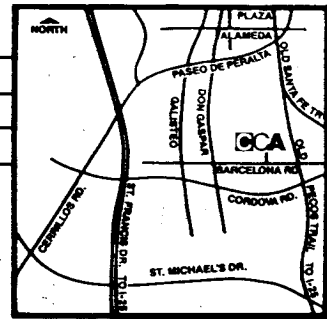


**CCA**

**THE CENTER FOR  
CONTEMPORARY ARTS  
OF SANTA FE**

291 E. BARCELONA ROAD  
505-982-1338



**NEW MEXICO FILM & VIDEO MAKERS FORUM**

Presents  
**Experimental  
Video**



**MONDAY, MAY 18, 1987**

**7:30-9:00pm**

Wine and cheese reception at 7:00pm

- FEATURING:**
- "CABLE RELEASE" by CATHY MALLOY & KAREN SKLADANY
  - "ANTIQUITY" by WELLS JONES
  - "VIOLENT INCIDENT" by BRUCE NAUMAN
  - "LES VACANES" by JOHN McCLOSKEY
  - "CAMERA CULTURE: STILL WILD" by PATRICK CLANCY & GWEN WIDMER
  - "AQUAMIRABILIS" by SUBY BOWDEN, DEE McCANDLES AND GENE MENDER
  - "PICTURES OF THE FLOATING WORLD" by ROBIN ROSENTHAL
  - "THE LEGEND" by WOODY VASULKA
  - "SALON DOO" by MURIEL MAGENTA

**SUGGESTED DONATION: \$3.00**



**FILMMAKER**  
filmmaker: rassegna di film e video di nuovi autori

comune  
di milano  
provincia  
di milano  
associazioni  
sport, turismo  
e spettacolo

regione  
lombardia  
settore  
cultura e  
informazione

studio  
equatore

spazio  
milano

gialloverde  
associati

s.r.l.s.  
milano

*Woody -  
This just  
came from the  
Am. Look  
great.  
Am*

**IN VIDEO**

VIDEOTECA INTERNAZIONALE D'ARTE E RICERCA

# FORUM

## IL MERAVIGLIOSO ELETTRONICO

Nuove frontiere  
dell'immagine in movimento

Incontro con Woody Vasulka  
e Gene Youngblood

### USIS

Via Bigli 11 - Milano  
Tel. 795053/4/5

**7 - 8 MAGGIO 1991**

Ore 17,00 Relazioni  
Ore 20,00 Selezione video

Informazioni:  
A.I.A.C.E. tel. 54.83.986  
Provincia di Milano tel. 77.40.29.22  
Gialloverde Associati tel. 71.76.26  
USIS tel. 79.50.53/4/5

con la collaborazione di:  
**IMMAGINE ELETTRONICA  
ONDAVIDEO**

*ven  
1/1  
1/2*

*565/473 0614*

Videos by New Mexico Artists  
CENTER FOR CONTEMPORARY ARTS

NEW MEXICO

FILM

AND

VIDEO

MAKERS

FORUM

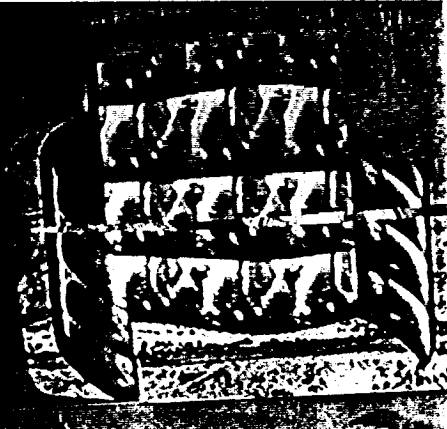
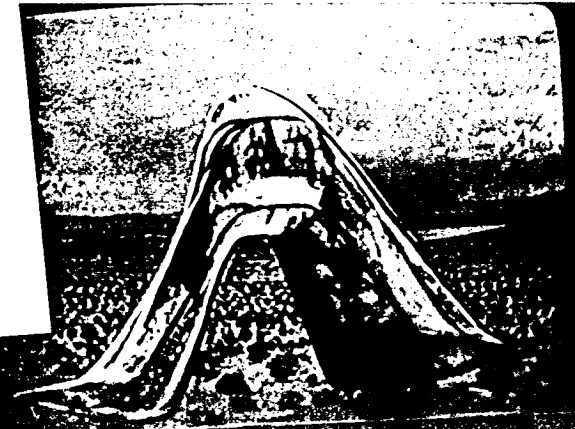
291 Barcelona Road

We Are United  
In The  
Tolerance

Monday, February 26 at 7:30 PM  
NEW MEXICO FILM & VIDEO MAKERS FORUM

\$2 suggested donation

POLITICAL VIDEOS: *Art of Memory* by Woody Vasulka, apocalypse waiting for a place to happen; *Art Media* by Ann Zimmerman & Joan Price, a frisky survey of an art project in Albuquerque; *Jet Fighter* by Jonathan Lowe & Bill Fishman, boys and their toys.



**CRAFT  
PAINTING  
PHOTOGRAPHY  
SCULPTURE  
VIDEO**

Polly Apfelbaum  
Tony Bechara  
Willie Cole  
Sherman Drexler  
Melvin Edwards  
Linda Gibson  
John Goodyear  
Gary Hill  
David Kramer  
Robert Mahon  
Faith Ringgold  
Adam Simon  
Lorna Simpson  
Gary M. Smith  
Nancy Spero  
Pamela Vander Zwan  
Woody Vasulka  
William T. Williams  
Carrie Yamaoka

Contemporary Arts:  
The New Jersey Context

**A  
FORCE  
OF  
REPETITION**

July 21 through September 23, 1990

The Friends of the State Museum

cordially invite you to

the opening reception

on Sunday, July 22, 1990

from 3 to 5 pm.



A gallery walk will be held on

Saturday, September 15, 1990 at 2:30 pm

with the exhibition curator,

Alison Weld, Assistant Curator,

Fine Art Bureau.

# FRONTERA MEDIA ARTS



ART OF MEMORY/Woody Vasulka

## THE VASULKAS IN PERSON & ON TV

A special program featuring the works of contemporary film and video makers will have its first airing on Tuesday, October 11 at 7:30 p.m. on KCOS-TV, Channel 13, cable channel 12. **OUT OF THE MAINSTREAM: A TELEVISION SHOWCASE FOR NEW FILM AND VIDEO** will feature the innovative video tapes of Woody and Steina Vasulka. Willie Varela, host and producer, will provide commentary on the four works featured in the program. **OUT OF THE MAINSTREAM** is a co-production of KCOS-TV and Frontera Media Arts.

The Vasulkas will be appearing in person on October 20 at 7:30 p.m. as part of Frontera Media Arts' Visiting Artists Series. The lecture/screening will be held at the Bridge Center for Contemporary Art, 600-A N. Stanton downtown. The Vasulkas will be screening the complete version of **ART OF MEMORY**, **SUMMER SALT** by Steina, and selections from recent work, including material shot in Japan. Admission to this event is \$2.00 and everyone is invited. For more information, call 779-7207.

This project is partially supported by a grant from the Texas Commission on the Arts.

**"VOICE ENVIRONMENT"**

by Woody Vasulka and Doris Cross

Sena Galleries East

July 6, 5-7 PM

**"BRANCHES"**

by John Cage

A Composition for Three Percussionists  
Performed by Chris Shultis, John Bartlit and Doug Nottingham

Sena Plaza Courtyard

July 6, 5-7 PM

Sena Galleries East  
invites you to honor the artists  
at a reception.

**Friday, July 6, 1990**

5-7 PM

The exhibition continues through July 30  
125 East Palace Avenue Santa Fe, New Mexico

SUNDAY, MAY 14, 8:00 P.M.

## WAYS OF SEEING

Total running time of this program: 1 hour and 20 minutes.

### Undertow

James Byrne,  
New York, New York, 1988.  
Video: 7 minutes.

Honorable Mention  
in the Best  
Performance Video  
Category

Dance Theater Workshop's video curator James Byrne has collaborated with a number of dance artists including Trisha Brown, Dana Reitz, Maida Withers, Wendy Perron and Ken Rinker, among others. The winner of numerous awards and fellowships, Byrne's work has been seen at the Museum of Modern Art, the American Film and Video Festival, and at festivals in Athens and Montreal. His early interest in performance and the human figure propelled him into conceptual and perceptual explorations of the parameters of the video medium. His work expanded and evolved to include architectural and landscape installations, experimental narrative and more recently, dance video. *Undertow* is the result of his collaboration with the remarkable Eiko and Koma, and is a sensuous, languorous study of the human figure.

### Art of Memory

Woody Vasulka,  
Santa Fe, New Mexico, 1987.  
Video: 37 minutes.

Honorable Mention  
in the Best Digital  
Effects Category

This videotape by video pioneer Woody Vasulka has been described as a "tour de force of electronic art. *Art of Memory* is a reflexive work that surveys history and the media, captures and alters landscapes and heroic figures, reflects on film and upon itself. This masterful odyssey envelops the viewer in a succession of visual and acoustic vignettes that warp, wrap, distort and achieve meaning beyond their immediate sensual impact." (Black Maria Festival, Honorable Mention Award Winner.)

### Station

Eric M. Klein,  
Rochester, New York, 1988.  
Film: 6 minutes.

A textured collage film that creates and elaborates the essence of the infatuation many have with trains. The high contrast black and white footage combined with some color visuals are beautifully layered in impressionist synchronicity with the sound.

Honorable Mention  
in the Best  
Film Category

### Automan

James Herbert, Athens, Georgia, 1988  
Film: 20 minutes.

A blending of physical erotic beauty with a tension created by the careful placement of nude figures within the film frame and in combination with the abrupt addition of a fully clothed "middle-aged" couple about midway through the piece. As is usual in a James Herbert work, the film is intuitively made, visually breathtaking, and offered to the viewer in a way that creates an ineffable direct line between maker and audience. *Automan* offers the viewer a dialogue which is built on the strong instinctual use of a *visual* language which actually repels and surpasses any literary translation.

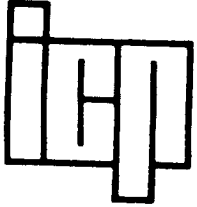
• Artist will be present.

Technical  
Excellence in  
Regional Filmmaking

THE THIRTEENTH ATLANTA FILM AND VIDEO FESTIVAL

International  
Center of Photography

1130 Fifth Avenue (at 94th Street)  
New York, NY 10128  
212-860-1777



INTERNATIONAL CENTER OF PHOTOGRAPHY  
VIDEO-FEATURE

September 11 - October 25, 1987  
WOODY VASULKA: The Art of Memory  
(a video work in progress, 1987)  
36 min., color, sound

Pioneering video artist Woody Vasulka combines state-of-the-art technology with film footage from World War II to dramatize how time and propaganda distort the shape of world events.

October 30 - January 3, 1988  
DARA BIRNBAUM: The Damnation of Faust Trilogy  
"Evocation", 1983. 9:58 min.  
"Will-o'-the-Wisp (A Deceitful Goal)", 1985. 5:40 min.  
"Charming Landscape", 1987. 6 min.  
color, stereo

Dara Birnbaum's poetic, technically innovative meditations on themes of sexuality and personal growth and destruction are seen for the first time together at ICP.

---

The International Center of Photography's Galleries, Screening Room and Museum Shop are open Tuesday noon-8pm (5-8pm, free of charge, courtesy of The Chase Manhattan Bank, N.A.); Wednesday-Friday noon-5pm; Saturday & Sunday 11am-6pm. Admission is \$2.50; Students & Senior Citizens \$1.00; Free to Members. Screening Room Free with Museum Admission. All school groups admitted free, courtesy of The Joe and Emily Lowe Foundation, Inc. For guided tours, contact Community Programs (212) 860-1783.

The International Center of Photography is chartered by the Board of Regents of the State of New York and accredited by the American Association of Museums.



plans the music, and with the Johnson, and in the rhythm section, James Meyer, and

**Stephano Grappelli:** One of the first Europeans to hear jazz as a form of personal expression, he is also one of few who have made idiomatic sense out of the violin. Through October 5, Blue Note, 131 West 3rd Street, 475-8592. (Crouch)

**'Highlights in Jazz':** The series opens with a swing blast, featuring the Harlem Blues & Jazz Band, wry trumpeter Doc Cheatham, Howard Johnson, and stridist Terry Waldo. Oct 1, NYU Loeb Student Center, 556 La Guardia Place, 998-4999. (Watrous)

**New Music America '87:** 90 minutes via Amtrak is a small price to pay for what looks like one of the best lineups ever for new music's annual trade show. The incomparable Relache Ensemble is running the show, and has stacked the deck with New Yorkers. Treats include Robert Ashley, John Cage, Anthony Coleman, Fast Forward, Shelley Hirsch, Wayne Horvitz, Ron Kuivila, Alvin Lucier, Ned Rothenberg, Elliott Sharp, Glen Velez, the Rova Sax Quartet, pieces on boats, a Henry Cowell world premier. And a tap dancer on an amplified stage. October 2 through 11, concerts at noon, 4:30, 8 and 8:30, Port of History Theater, Painted Bride Arts Center, and other locations, Philadelphia, 215-387-6920. (Gann)

**Zeena Parkins and Martin Schultz:** Improvisations from some of New York's best players (Ikue Mori's the other), plus guests from Europe. Hans Koch is on saxophones and Martin Schultz on cello; they're both from the Swiss group Sunny-moon, and the concert is free. October 3, Gallery, 459 West Broadway, 533-4837. (Watrous)

**Michelle Rosewoman:** An increasingly resourceful pianist, her lines, jagged and askew, come from all directions. She's working with one of the best rhythm sections in the world, Rufus Reid on bass and Freddie Waits on drums. October 1 and 2, Cafe Lido, 15 Waverly Place, 533-4151. (Watrous)

**Ned Rothenberg / Marty Ehrlich & Mark Dresser:** Rothenberg's doing a solo show. Ehrlich and Dresser'll be doing duets. Both B and E are formidable. (Crouch)

sicauly overnunning operetta, which boasts more gore than *Il trovatore*. October 3 at 2 and 8, October 4 at 1 and 7, New York State Theater, Lincoln Center, Columbus Avenue at 63rd Street, 870-5570. (Kerner)

**Clark Terry:** His extremely individual approach not only extends the legacy of Rex Stewart, but has had influence on Miles Davis, Freddie Hubbard, and Wyn-ton Marsalis. His sensibility is in line with that of Fats Waller, a fact sometimes missed due to the effortless control of his instrument. Through October 4, Carlos 1, 432 Sixth Avenue between 9th and 10th streets, 982-3260. (Crouch)

**Kurt Weill Festival:** It winds up ambitiously with Julius Rudel conducting the St. Luke's Chamber Ensemble and assorted guests in the Violin Concerto, *Vom Tod im Wald*, *Threepenny Music*, and "Song of Mandalay" from *Happy End*. September 30 at 8, Merkin Concert Hall, 129 West 67th Street, 362-8719. (Kerner)

**Warren Zevon / X:** Two generations of wild-eyed, dissipated Angelenos admit they've always kind of liked each other. Next thing you know John and Exene will go on the wagon. October 4, Ritz, 119 East 11th Street, 254-2800. (Christgau)

## PHOTOGRAPHY

**John Kennard:** You don't have to be a fan of America's pastime to fall under the spell of these large-scale pictures of baseball stadiums, fans, and players. Kennard's obsessiveness—his sites include major and little league parks from Pawtucket to West Palm Beach, with a side trip to St. Louis—hasn't clouded his vision. Shot from way up in the bleachers or down on the field, these are American landscapes and portraits of uncommon directness and delight. Through October 10, O. K. Harris Gallery, 383 West Broadway at Broome Street, 431-3600. (Aletti)

**Ruth Litoff:** This might be student work, but Litoff's shots of women and children have plenty of vitality and bite. Her young women confront the viewer with brimming eyes, vulnerable and ripe. The kids are a more mixed and lively bunch, including a budding femme fatale in an off-the-shoulder polka-dot dress and a trio of plump-sized Latinos posed

Most are still lifes of heads—including fierce shrunken ones, armored helmets, a plaster life-mask, and a few twisted portraits (two in blackface)—that simultaneously tease death and mock life. Other images monumentalize industrial metalworks, but the most chilling reduces these pipes and machines to some drips of molten lead at the edge of a wooden table. Through November 15, International Center of Photography, 1130 Fifth Avenue at 94th Street, 860-1777. (Aletti)

## VIDEO

**'The Art of Memory':** Woody Vasulka, one of the founding fathers of video art, has been at work for several years on his most ambitious work, "The Art Of Memory." Composed as a visual song cycle combining autobiography with modern political themes, it is currently screening as a work-in-progress, meaning, happily, there'll be more in the future. Through October 25, International Center for Photography, 1130 Fifth Avenue at 94th Street, 860-1777. (Taubin)

## WORDS

**Tom Hayden:** Will what's left of the left matter in the next election? California state legislator Hayden reads the future of the Democratic Party in the age of conservatism. October 4 at 7:30, 92nd Street Y, 1395 Lexington Avenue, 427-6000. (Stone)

**Bobbie Ann Mason:** "Are Emmett's pimples bigger than dimes?" Anita Stevens wanted to know. . . . This evening Anita was wearing dark fuchsia pants with a silver belt and string-strap heels. She had on a pale pink blouse and some silver chains. Everything about Anita was elegant. . . . She gave Sam some brownies and a Coke. 'I got Betty Crocker this time,' she said smiling. 'I like her a whole lot better than Duncan Hines. That old fool.' "—from *In Country*. Mason, the queen of brand names and the present tense, reads from her just-out *A World Unsuspected*. Ellease Southernland shares the bill, October 1 at 8, Three Lives & Co., 154 West 10th Street, 741-2069. (Stone)

**Vijay Seshadri / Patricia Jones:** The first readers for Word of Mouth's fall series, poets Seshadri and Jones should prove provocative. Seshadri has a fine

# ロックナーは今日のパンク。

無国籍演奏パフォーマンス飛び入り参加

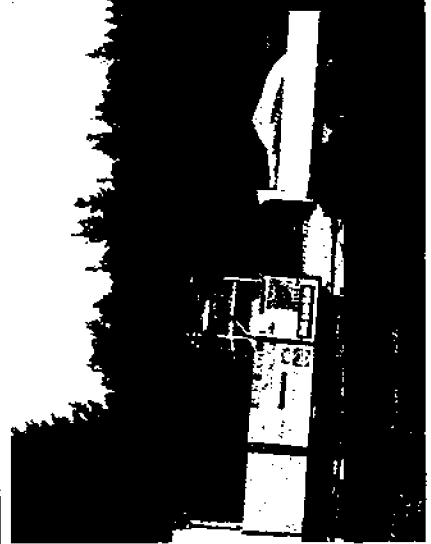
マイク・ヘインズ

フランスとドイツを本拠に、ビデオアーティスト、ミュージシャンとして幅広く活動しているマイク・ヘインズが来日。フェスティバルのプログラムの一つ「インフェルメンタル・東京実験版」に飛び入り参加して、映像と音楽を組み合わせたパフォーマンスを行う。



マイク・ヘインズはアメリカ生まれのヨーロッパ育ち。東欧、西欧を問わず渡り歩き、ほとんど無国籍に近い、ミュージシャンとしてスタート、一五年前のモノクロ・オパール時代からビデオを手がけている。「最近では音楽を例にとってもアメリカのコピーばかり、伝統的なヨーロッパ文化は冷遇されている時代です。私はアメリカのコピーではないヨーロッパ文化を再生したいと思っています。もともと、自分をミュージシャンだとかビデオメーカーだとかパフォーマンスというように限定したくはありません。むしろ、そうしたマトリックスの中の例外でありたいんです」

今回のパフォーマンスは三部構成。第一部は古典的な古いラフソング。第二部は、実験的なフリー・インプロビゼーション。そして第三部



(左)ヒマラヤに運ばれた石 (右)パフォーマンス中の石を見学するパチカ市市長とM.ヘインズ(=右)

では、ライブワークのワークナーの新解釈をテーマに掲げる。「この三つは「見無関係」に見えるかもしれませんが、しかし隣りではつながる部分があると思っています。例えばワークナーの解釈でも、従来の政治的な解釈ではなく、旋律の持つエモーショナルな部分の解釈を試みています。今日のパンク・ロックに通じる点もありません。ラフソングやフリー・インプロビゼーションもそういう視点に立れば無関係ではないはず。古典的なものと今日のものとワークナーの組み合わせを、新しいカクテルとして味

わってもらえればいいのでは」

ストーンヘンジをヒマラヤの頂上に運ぼうとするなどユニークな発想の持ち主だが、ステージの上では観客に伝達し、はたらかけることを常に忘れない。今回も観客の中に新しい「感情回路(エモーショナル・システム)」を生むことを狙っている。

●マイク・ヘインズの新作パフォーマンス「カラオケ」は、五月六日のMプログラム「インフェルメンタル」のなかで行われる。

# バルーン・エンバライメント

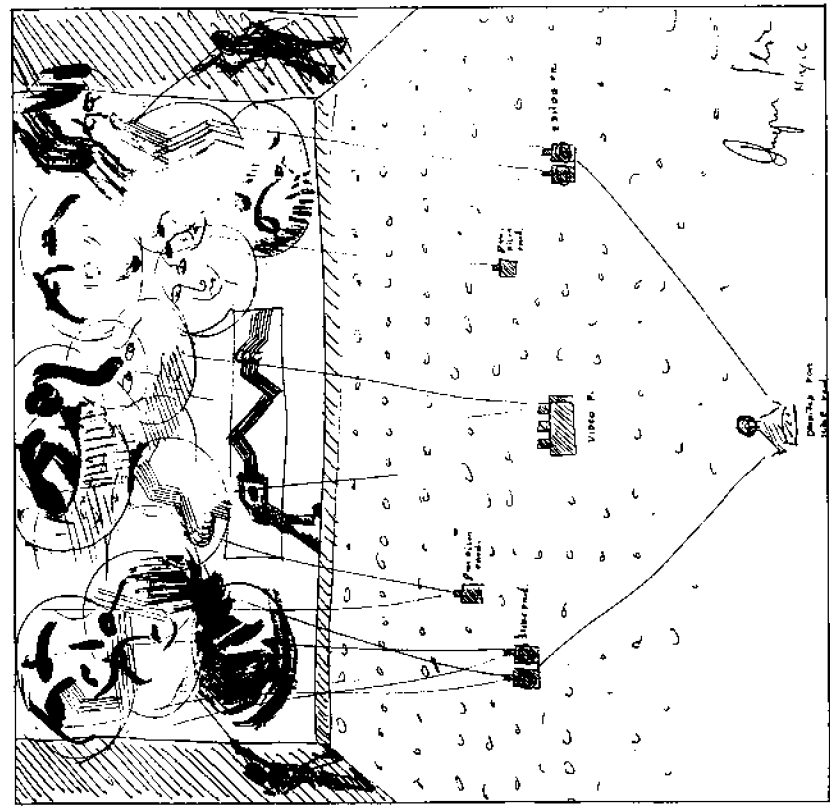
空中戦の実現 ドラガン・イリク

一九七五年、わたしは直感にみちみかれ一束の鉛筆を手にした。まず一束の鉛筆を使いマルチラインのドロッキングを始め、それは次第に鉛筆を使った彫刻、パフォーマンス、フィルム、ビデオ、そしてサウンド・アートへと発展していった。現在では、平行して他のメディアでのマルチ表現を試みている。ブラシ(鉛筆のように束にしたもの)やビデオまたはCGを使い「知覚速度」をコンセプトに探求するのだ。そして人間の持つ想像力と機械的な(ロボットのような)制作プロセスのインターフェイスに結ばれる。それはハイテクの応用によるアートの領域でのサイコ・シネマトレーターの構築でもあるのだ。



今回のパフォーマンスでは、シネレオリスム的な夢のオートマタリズム(風船に映し出された映像をアフレンドしたり押ししたりすることによって喚起される)と機械的なドロッキング・パフォーマンスの持つテクノロジーのオートマ

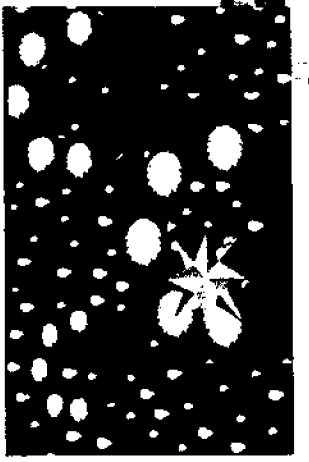
タリズムが対比される。両者の関係性はまた、アートの本質とわたしたちの住むハイテク時代の関係を象徴するものなのである。



# フェスティバルの延長戦

一次審査通過作品、シネマテークで上映

今年の一般公募部門にはフィルム、ビデオ合わせてなんと三七二本の作品が寄せられた。ところが、フェスティバルで上映されるのは大賞一本、入賞各五本だけ。これじゃあんまりついで、1Fシネマテーク(四巻三目)で一次審査通過作品(フィルム二六本、ビデオ二二本)から一本を上映することを選択。大賞、入賞を最後まであつた作品を中心にセレクトしているから足元は保証つき。審査員の選から決めたけどあなたの趣味にはマツする、という作品に巡りあえるかも。期間はフェス終了直後、五月二日(一五)「新作ショートケース」のプログラムで上映。料金は700円(会場500円)。



シネマテークのアンチテーゼの8画カメラを買ってください。可愛がってください

8ミリカメラといえど電池式が常識だけど、オトサン時代にはゼンマイ仕掛けの8ミリカメラがあったのを知ってるかな。カタカタというフィルムの走行音に思わず「このカタカタヤッ」と胸が熱くなったもんだ。日本じゃほとんど見かけなくなっただけじゃないカメラが、シカゴからイメーシオフィルムに到着。で、フェスティバルに来てくれた人に可愛がってもらおうとバザールを企画した。期日は五月七日(土)一二時より、ホールロビーで。古びてはいても、ゼンマイを巻いてシャッターを押せばちゃんと動きます。操作法はスタッフが教えます。レギュラー8のフィルムはもう手に入らないかもしれないけど、インテリアにしてもいいかもしれない。レトロアムらしいし、ひょっとするととんでもない値段ももつれど、とんでもないけど、値段をつけるのはコトウリ品には素人のスタッフです。期待してほしいものです。

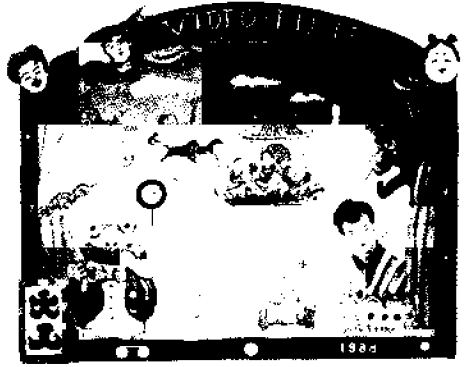
——費用負担はロビーにあります。

IMAGE FORUM FESTIVAL 1988. EXPERIMENTAL FILM/VIDEO: TOKYO  
**EXPERIMENTAL FILM/VIDEO**  
 イメージフォーラム・フェスティバル  
 1988

1988年4月28日(木)発行

編集・発行 ● イメージフォーラム  
 〒160 東京都新宿区四谷3-5 不動産会館ビル6F  
 TEL. (03)358-1983

フェスティバル会期 ● 1988年4月28日(木)～5月10日(日)  
 シンヤ西武シード10階=シードホール



# FESTIVAL NEWS

## VISITOR・LECTURER・CONFERENCE・PERFORMANCE

海外各国から多数のフィルム・ビデオ作品が参加する本フェスティバルは、世界の映像文化の最先端をリアルタイムで体感できる場だ。作品群に加えて、各国から作家が来日しており、スピーチ、パフォーマンスなどのかたちでフェスティバルに参加する予定。

### 国際レベルでのコミュニケーションの実現

#### 国際ビデオカセット・マガジン発案者

##### ヴェルシユカ・ボディ

ビデオによる画期的な情報伝達システムを提案し、世界的な規模でインディペンデント・ビデオのネットワークを構築している、ヴェルシユカ・ボディ(写真)が西ドイツから五月二日に来日。世界の今日のビデオの動向と、ベルリン・ビデオアート・シーンについてスピーチを行う。



国際的ビデオ・カセット・マガジン「マガジン」ビデオと出版がミックスしたこの耳慣れない名称が登場したのは今から八年前、ベルリンで。創刊者はハンガリーの映画・ビデオ作家ガボール・ボディ(一九八五年急逝)。彼はこのカセットの誌名を「インフェルメンタル」と命名して、毎年編集担当員を交える方針を打ち出し、ヴェルシユカとともに賛同者を求めて欧米を奔走した。「インフェルメンタル」は、infer(意味:暗示する)、fermen(醗酵)、mental(精神の)、それにインフォメーションとエクスペリメンタルの五つの造語によって名付けられた。そしていよいよ今年には東京編集。カナダ、バンクーバーからハック・ブル、リヨンからマイク・ヘインズ、西ドイツからヴェルシユカと、歴代の編集責任者

## INFERMANTAL

La prima rivista internazionale di video cassette.  
 最初の国際的ビデオテープ マガジン  
 Das erste internationale Magazin auf Videokassetten.  
 La primera revista internacional de videocassettes.  
 أول مجلة عالمية على الفيديو  
 Le premier magazine international en videocassette.  
 The first international magazine on videocassettes.

来日するのはヴェルシユカ・ボディ(西ドイツ)、ステイナ&ウツデー・ヴァスルカ(アメリカ)、マイク・ヘインズ(アメリカ)、ドラガン・イリク(アメリカ)。各分野のエキスパートとして活躍する彼らの制作コンセプトやメッセージを紹介してみたい。

### 人間が機械を超えた存在と考えるのは誤りでしよう

#### コンピュータ・ビデオのパイオニア

##### ステイナ、ウツデー・ヴァスルカ

コンピュータ・ビデオの先駆者として知られるヴァスルカ夫妻は、昨年の十月から長期日本滞在中。三年がかりの大作「アート・オブ・メモリー」(ウツデー・ヴァスルカ作品)を完成し、滞在中はもっぱら次回作の準備をかねて日本中を旅行することに専念した。コンピュータ王国の感想は?



アート・オブ・メモリー



ウツデー(写真左)は学生時代に映画を学んだ後、六九年からビデオアートのパイオニアとなる。当初はビデオというメディアの宣言として、ビデオのテクニクやサイクリック性といった性格を生かしたシリアルで抽象的な作品を手がけていました。それが最近では自分の人生、記憶を映像化したいと考えるようになってきました。「アート・オブ・メモリー」は古いフィルムを複製することで記憶のオブジを画った作品です。

一方、ステイナ(写真右)は音楽を学んだ経歴を持つ。「ヴォイス・ウィンドウ」「リリース」の二作は斬新な声の処理が印象的だ。「二人のバックグラウンドにはそれぞれの学んだものが確かにあるでしょう。でも、それは一面にすぎません。制作に入ると、私がイメージにこだわった音がウエイトを置くことが多いですね」この言葉どおり、「アート」では膨大な量の音が電子変換されて使用されているし、また「ヴォイス」も「リリース」では声とシンク口して揺れ動く映像が目を惹く。こうした電子変換に不可欠なハード、ソフトウェアも夫妻の手によるものだ。「制作は機械との相互コミュニケーションなんです。私が機械に指示を出す一方で、機械が思いもかけないようなエフェクトを出してくれることもありま。ですから、機械に溺れることも危険ですが、人間が機械を超えた存在と考えるのも誤りでしよう」(ステイナ)「ある意味で機械が私達の先生でもありますね」(ウツデー)二人の作品の映像と音との調和は、人間と機械との融和から生じているのだろうか。●ヴァスルカ夫妻のスピーチは、五月二日(月)Kプログラムのなかで。

IMAGE FORUM FESTIVAL 1988. EXPERIMENTAL FILM/VIDEO: TOKYO  
**EXPERIMENTAL FILM/VIDEO**

ROBIN ROSENTHAL, San Antonio Texas  
"Pictures of the Floating World" 1985  
15 1/2 minutes  
Format 3/4"

Robin Rosenthal's artwork and teaching have involved film, design, video, drawing and others. She has acted in a variety of curatorial capacities including the "Experimental Performance Festival." Her interest in video stemmed from prior installation projects and began with super-8 films edited in video and now is produced completely in video. Her video work has concentrated on dramatic narrative fiction. Pictures is the second most recent. It works within the urban deterioration of San Antonio's streets, motels and the suburban sprawl of the Austin Highway which has since been knocked down. Its title comes from the Japanese Ukiyo-E which translates as "Pictures of the Floating World" the cheap wood block prints from the 19th century depicting the transience of the night life of actors and courtesans.

WOODY VASULKA, Santa Fe, New Mexico  
"The Legend" 1987  
16 minutes  
Format 3/4"

Woody Vasulka was born in Czechoslovakia in 1937. With his partner, Steina, in the early 70's he founded the Kitchen in New York City. For several years through the late 70's he was a teacher in video and electronic arts at SUNY Buffalo, NY. During that time and also more recently, he developed a significant video and computer graphics studio which continues to provide the tools you will see utilized in The Legend which is a segment from The Art of Memory, a work-in-progress. The Art of Memory is Vasulka's second operation (the first was The Commission). Vasulka says of this work "... (it is) experimenting with narrativity through electronic tools, composed as a series of 'songs' related to 20th century political themes." The Legend is a part of an opening sequence referring to the entry of the Atomic Age and was assembled on the occasion of ORF "Video Vernisage" of 1986 in Linz, Austria.

MURIEL MAGENTA and JEREMY ROWE,  
Tempe, Arizona Mesa, Arizona  
"Salon Doo" 1986  
9 minutes  
Format 3/4"

Muriel Magenta has worked both as an artist and teacher (currently at Arizona State University). Her work has utilized video, film, computer graphics, performance, sculpture installations, and photography and has been exhibited nationally. Jeremy Rowe has worked extensively as a video technician and producer and assisted under Magenta's direction. Magenta says of Salon Doo "a metaphor for the ongoing preoccupation with self image in our society... In Doo our preoccupation with beauty is viewed as a positive art form." Salon Doo was generated from In Defense of a Hairdo, a performance/installation work completed in 1983. Salon Doo incorporates computer graphics with studio production techniques.